

[illegible]

I

**Low  
first  
cost  
Economical  
Upkeep**


B. \_\_\_\_\_  
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*Made Locally*  
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**OHIO  
BRICK**  
 ASSOCIATION  
 210 Montan Street  
 Washington Ohio

SEND ME BOOKLET  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

2



**OHIO BRICK**

*Low  
first cost  
Economical  
upkeep*

MADE LOCALLY

*Send for booklet:*  
101130 1160163

Please send me your booklet  
I will send you \_\_\_\_\_


NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_

**OHIO  
BRICK**  
ASSOCIATION

Warrington OHIO

2

# LOW FIRST COST



## ECONOMICAL UPKEEP

B \_\_\_\_\_

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\_\_\_\_\_

MADE LOCALLY

✓ \_\_\_\_\_

*Please send me*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# OHIO BRICK

ASSOCIATION

261 VILLAGE STREET

Washington OHIO

4



*Texture repeated*

repeat a texture at two points in a design; strong italic at one place and less emphatic italic at another place—a unifying device: similar textures in two grades of *color*. The design as a whole refuses to stand still; its various parts are in uneasy competition among themselves; the design lacks unity.

No. 4 is the successful design of the series. In this arrangement no element is slighted or smothered, and all parts pull together to make a single visual impression. The two rectangular frames above and below establish a balance which is reinforced by the two areas of large lettering. There is no point in the central area of the design where a strong line of cleavage occurs which might cut the advertisement into halves. Each element is interlocked with its neighbors; the check mark, for example, binds coupon to letterpress; and the check mark directs attention not only to the coupon, but to the “made locally” line and its indented paragraph. The word “low” is not centered; the other displayed lines are. “Low” is set to the right to obviate too great rigidity, and also to counterpoise the check mark. It will be noted that the check mark is a decidedly important factor in the design.

In this set of examples the process starts with the “Ohio Brick Association” logotype, attempting first to accommodate other features to that not too promising mark; and then discards the mark as a key factor and turns to a picture as a coördinating element—and succeeds on that basis in No. 4 by balancing picture rectangle against coupon rectangle.

*Full-page  
weekly*

The three sketches for a full-page weekly advertisement are really graphic discussions of a point of advertising *policy*; they are not progressive steps toward the solution of a layout problem, they are three attempts to determine what is the chief point to be emphasized in

the particular group of material. A question of this kind would ordinarily be settled before the layout man’s activity began; he would be instructed to give first position to such and such a point in the argument. But for the sake of the demonstration it may be assumed that the designer has not been so instructed. He is asked to weld together into a unified full-page advertisement the following items: an “intriguing” phrase; a trade-mark; a picture of bees on clover; a picture of the container; a picture of the ranch; a strongly featured firm-name; two separate pieces of copy, one about the sunlit ranch, one about honey as a comestible.

His first design, No. 1, emphasizes two features: the catch phrase (by position at the top), and the firm name (by size of lettering). These two regions of emphasis are equal in their “appeal”; they occupy the top and bottom spaces of the area, and between them are disposed the other elements. The layout attempts to fuse together the catch phrase and the clover picture, but the letterpress and the other pictures (trade-mark, honey-pot, and landscape) are allowed to perform as best they can without much oversight. If the client and the agency are content to present the ideas, “bees,” and “honey,” in a general picture-book way, and to let the name of the producer carry the main burden of the message, this design will work well enough. The map is lively, and “Cloverdew Products” comes out with a vim, but the various elements are more or less on a parity so far as their emphasis goes, and no single idea gets through clearly.

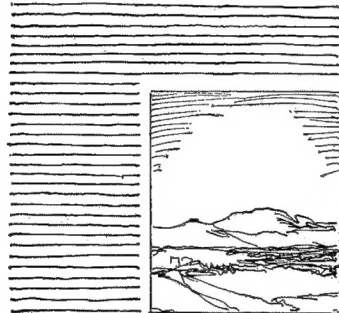
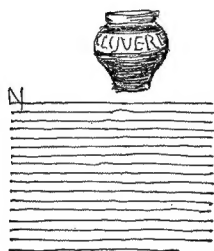
No. 2 throws overboard some of the elements—the “ranch” letterpress and picture—and tries to present a dominant idea in the form of clover blossoms and “Cloverdew.” The client’s objection to this design would be that the honey-pot looks distressingly small by the side of the large clover-heads. He would probably be

# ASK THE BEES

ON THE BLOSSOMS  
IF SUNSHINE MAKES THE  
CLOVER  
SWEET



300 Acres of White.



CLOVERDEW  
PRODUCTS  
CLOVERDALE 12 CALIFORNIA  
1

right; but, waiving his objection, the designer could point out that the design was well contrived to entangle the reader's interest. The pot and the trade-mark make a vigorous pointing line across an attractive area of flowers, a line that leads straight to the product-signature. Anyone glancing at the arrangement would get, in



CLOVERDEW  
PRODUCTS  
INC

CLOVERDALE 12 CALIFORNIA

2

a flash, the main idea of the presentation: the product, its essential attractiveness, and its marketing name. The "Ask the bees" and letterpress could be depended on to do supplementary work if the spirit of inquiry were engendered in the reader's mind.

No. 1 is every man for himself; No. 2 tries for a

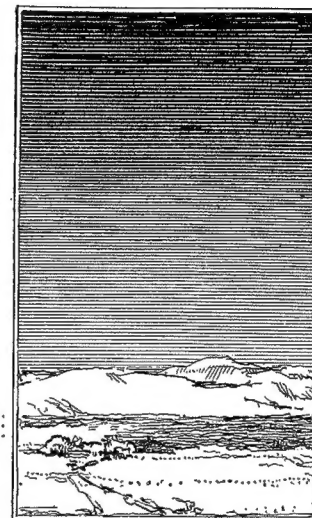
predominant idea, but accomplishes it by sacrificing some of the good points of the theme. No. 3 attempts to save all the desired features, and to arrange them so that they will tell one by one in their order without canceling each other out. It has to put one of them first, and it chooses "Sunshine." Whether "sunshine" will sell honey is a question for the prime movers of the enterprise (or their expert advisers) to settle. They may speak for "bees" or "blossoms" instead and accomplish a like graphic result. Suffice it to say that some one idea must be put in king position. The designer, left to his own devices, elects "sunshine," and commissions a picture of the ranch that will support the story of "300 Acres," etc., with all the persuasiveness of a Maxfield Parrish sky. This area of sky, gradated from an entrancing cerulean to the violet of remote distances, is the "eye-trap" of his scheme. It can be counted on to catch the vagrant glance. Around this pleasant bait he arranges his wares. He invokes symmetry in an obvious way, but with success. "Sunshine" phrase, trade-mark, pot, name, letterpress, all invite to short rambles away from the blaze of blue, and back again. Each of the palatable suggestions can be contemplated and absorbed without interfering with a later contemplation of the rest. The plan provides room for an amazing amount of small letterpress without confusion—a feature to appeal to any client! The map is vigorous, and at the same time restful—and a place where one can rest in the pages of a grand weekly is a bourne in itself. The design is a *unit*.

No. 2 is the most effective presentation of the three—but the client has to *drop something out*. If he insists on everything going in, No. 3 is the best we can do. 3 is more inviting; 2 is more immediately active as a story about honey. In both 2 and 3 one points out the manipulation of pattern. The silhouette of 2 is im-

# ASK THE BEES ON THE BLOSSOMS IF SUNSHINE MAKES THE CLOVER SWEET



300 ACRES OF WHITE CLOVER  
under a Cloudless Sky



The Essentials

300 ACRES OF WHITE CLOVER  
under a Cloudless Sky

300 ACRES OF WHITE CLOVER  
under a Cloudless Sky

300 ACRES OF WHITE CLOVER  
under a Cloudless Sky

CLOVERDEW PRODUCTS INC  
CLOVERDALE 12 CALIFORNIA

3

portant; the slightly irregular leaf-shaped boundary is esthetically pleasant. The arrangement, and proportional areas, and diverse qualities, of *textures* are important. The linear measurements of spaces devoted to this and that are important. *How* they are important is a question that impinges upon the large subject of



decorative design. In No. 3 the give and take of rectangular areas (full and empty) is more obvious—but not any less subtle as a problem of space design. There are no rules to tell how much blank space to put above the trade-mark, or how much *more* space to put above the pot, or how to set the sizes for the six lines of capitals. When queried on these points, the designer makes odd motions with his hands and says that it looks right that way! Which is interesting but not helpful. The inquirer has to be told to go and build up and improve his own reactions on such points. . . .

*Half-page  
monthly*

The first arrangement for a half-page magazine advertisement lays stress on the introductory phrase. The picture of the pen is hardly more than an ornament. The single layout feature is the blank space at the top of the advertisement used as a means for displaying the introductory phrase and the trade-mark. The scheme lacks conviction.



1

We took one step more—  
we perfected **SEABOLD** as a practical pen  
—and then we made it a  
thing of beauty



2

No. 2 is a more vigorous presentation of the main theme of the advertisement: the pen as a “thing of beauty.” The projection of the pen point, and its accompanying trade-mark, into a blank area, concentrates attention upon these two features. This arrangement is easily read and is emphatic, but has no particular value as an attractive pattern.

The third scheme—a vertical half-page—is the logical shape to use for the display of the specific merchandise. The pen, the trade-mark, and the letterpress combine into an arresting pattern of lines and textures; and the advertisement—both picture and letterpress—reads with a snap. The strong vertical line of the pen opposing the strong horizontal line of capitals, and the inclosure of the argument between these two vigorous members—therein lies the secret of the vitality of the plan. The effectiveness of the scheme as a pleasant pattern or map depends, as usual,



We took  
one step more—we perfected SEABOLD as a practical  
pen—and then we made  
A THING OF  
BEAUTY

THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS  
THESE ARE THE BEST OF THE SEABOLD PENS

upon the suitable design of spaces; the pen is not rigidly in the center of the panel; the length of the pen and the depth of the letterpress are contrived dimensions; the trade-mark is placed just so for pattern reasons; these dispositions of space are intentional—*i.e.*, they do not occur haphazard.

A point to be noted about these two kinds of magazine space—horizontal or vertical half-pages—is that in the vertical panel one can divide the area vertically (as the pen does in scheme No. 3) without risk of making it appear to be two distinct advertisements; whereas if the *horizontal* panel is divided by a vertical line it will seem to be two quarter-page advertisements side by side.

The layout man's problem in the review format example—a small one-column advertisement  $2\frac{1}{4}$  by 3 inches—is to make this space conspicuous in a half-page crowded with similar small announcements. Most of these competitors will be set on a symmetrical plan, because that is the line of least resistance; consequently the designer will strive for an arrangement that is not rigidly symmetrical.

His first attempt aims to thrust the area forward by means of a frame of "color." He runs strong rules on each side, and at extreme top and bottom repeats a word in Gothic. The three catalog items are naturally arranged with the names of the plants overhanging the descriptions, to get what slight help there may be in the blank spaces to the left of these paragraphs. The displayed heading follows this scheme of indentation. Signature and address are centered, to act with the Gothic words as a stabilizing axis of symmetry.

Arrangement No. 2 introduces a pictorial feature, and builds out of this element and the type of the displayed phrase a decorative panel at the top; that is to

*Review  
small  
one-column*

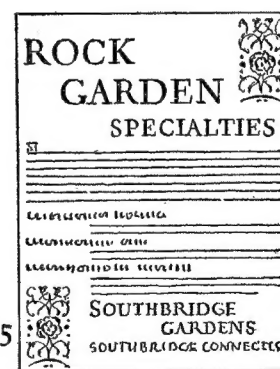
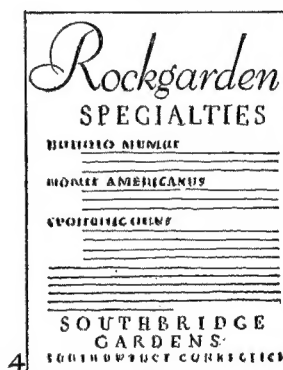
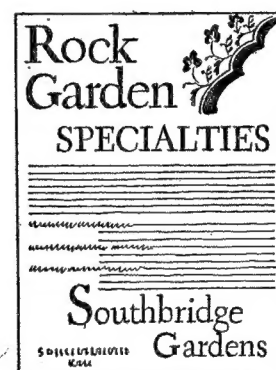
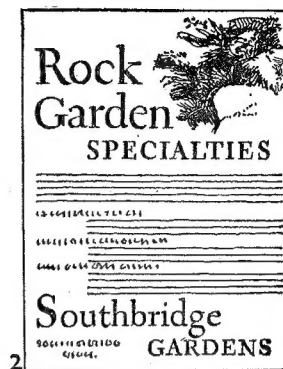
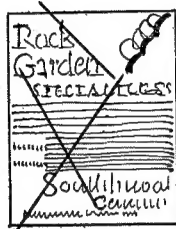
say, the lettering, the blank spaces, and the color and linear texture of the picture are all parts of an ornamental unit. The signature takes its cue from the indented scheme of the heading, with "Southbridge" in caps and lower-case, and "Gardens" in capitals—aiming, by this repetition of texture at top and bottom, to "arm" the space against intruders above and below, and to make it a unit. The plants, etc., are set *à la* catalog. This scheme emphasizes "Southbridge."

No. 3 experiments with modifications of No. 2. The pattern of picture and lettering in the heading is changed to make an optical line out of the picture and the "S" of the signature. The picture is changed to a symbol of plants on a hillside. The catalog is altered so that the names are "run in" with the descriptions, instead of having lines to themselves as in 1 and 2—to save space.

No. 4 emphasizes "Rock Garden" and the names of the plants, and derives its quality from design of blank spaces. Its type would be Bernhard Cursive for the top line, Bodoni Bold for the plant names, and Bodoni Book for the rest.

No. 5 tries to be conspicuous by means of space design instead of through strong color. The ornaments are made out of type ornaments combined into flowers. The scheme's use of diagonal lines is obvious.

Nos. 4 and 5 call for no special designs or plates. No. 5 will probably be the most pleasing arrangement from a typographical standpoint, and reasonably conspicuous. No. 3 will be the most conspicuous of the five because of its pattern; its elements will be read easily. Nos. 1 and 2 are commonplace in their use of blank space, but more or less conspicuous and legible. Nos. 4 and 5 will be conspicuous on the page of a periodical that runs to fat type—through contrast.

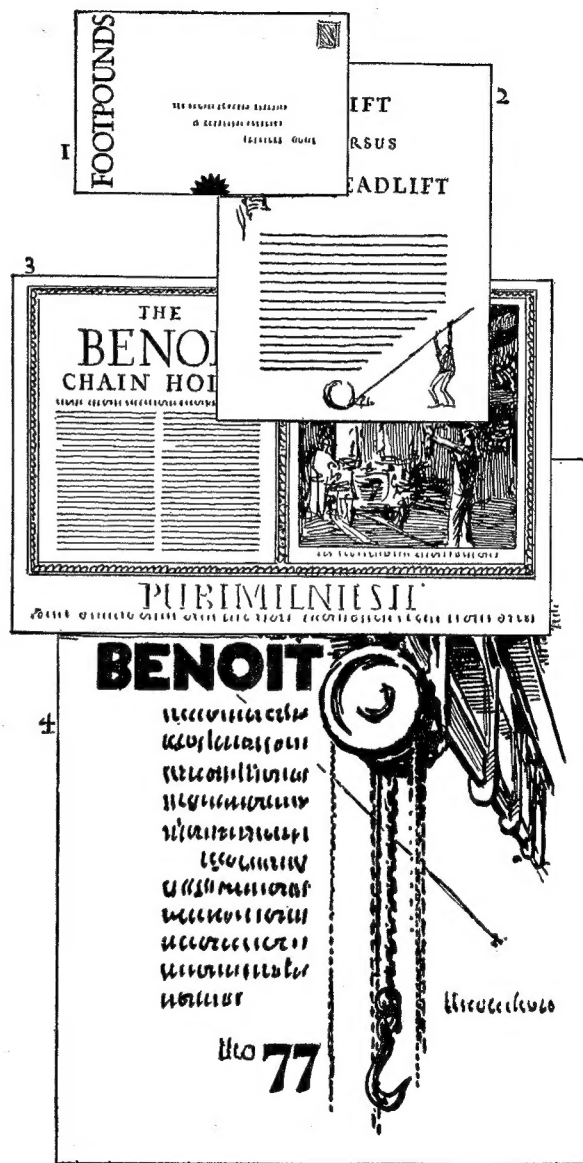


2 1/4 x 3 in.

*Broadside* The first of the folders is a broadside made as large as possible, intended to be tacked up where it will do the most good. It tells of the advantages of a mechanical device. It is hoped that it will be unfolded and read face by face. The full sheet is 19 by 25 inches; the folded size  $6\frac{1}{4}$  by  $9\frac{1}{2}$ . One may let the diagram tell the story of design. Here, as in some other instances, there are no trial schemes; the affair designs itself. The designer aims to make the messages legible and interesting; he holds to as simple a treatment as the law allows; he has no reason to introduce ornament; his pictures are not used for decorative purposes but to state facts. The diagram exhibits the folded faces in the order of their first appearance. We confine comment to a few points: The No. 2 face is kept simple. For the sake of contrast (to revive an interest that may have flagged after No. 2 was read) opening 3 is made more elaborate; there are slight vignettes on 2, therefore 3 presents a detailed and realistic and four-square picture of the machine in action. No. 4—the climax—goes back to simplicity again, for the sake of contrast. The name on 4 is placed close to the mechanism, the letterpress is short, and set so that it can be read across a room. The design of page 4 is contrived to make an emphatic gesture; as a poster; its lines explode.

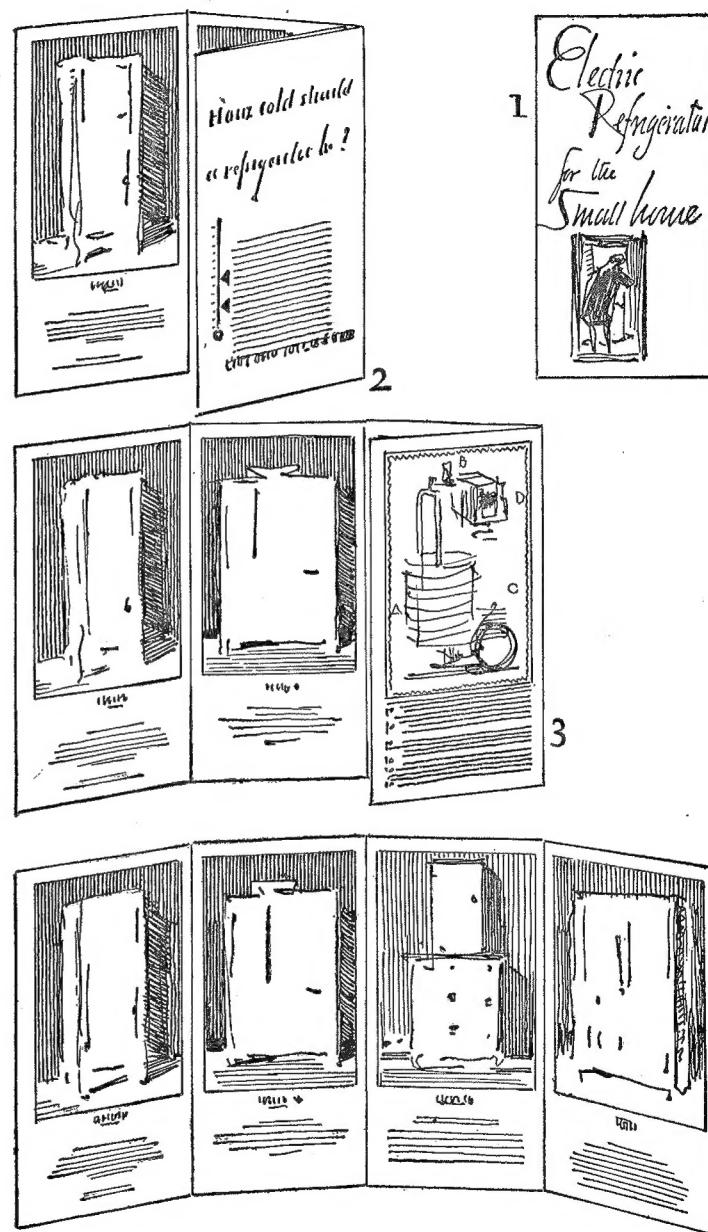
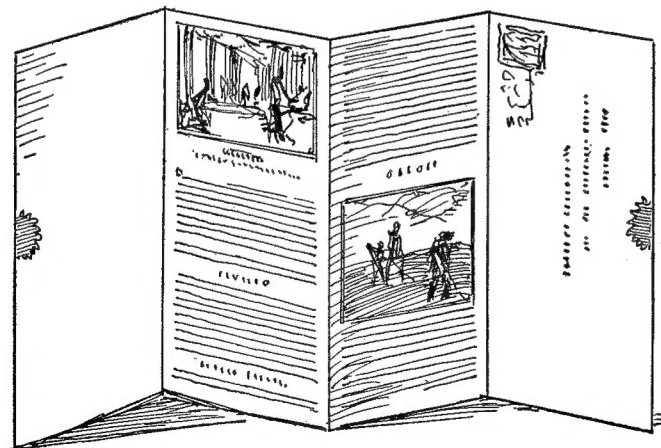
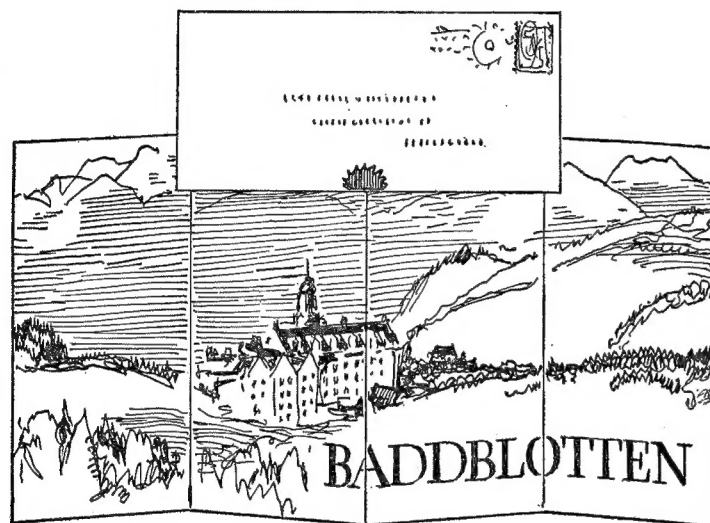
*Folders* The second folder scheme is halfway between folder and broadside. It makes use of the full size of one side of the sheet, but it is intended to arrive at its full-page effect when first opened. There is no particular layout problem involved other than the folding scheme. When sealed for mailing, no printing appears.

The third scheme provides an example of a folder *per se*. It is for dealer distribution, not for mailing. It unfolds progressively. When the title page is turned back, the text on the right-hand page, 2, is designed so





that its areas contrast with the shape of the picture opposite. The next fold, 3, shows a diagram in a frame that repeats the size and position of the pictures. The full opening displays four half-tone pictures of the four types of machine. One face remains, the back of the folder when folded up—this face logically carries an



aphorism calculated to stir the reader's pride, or possessive instinct.

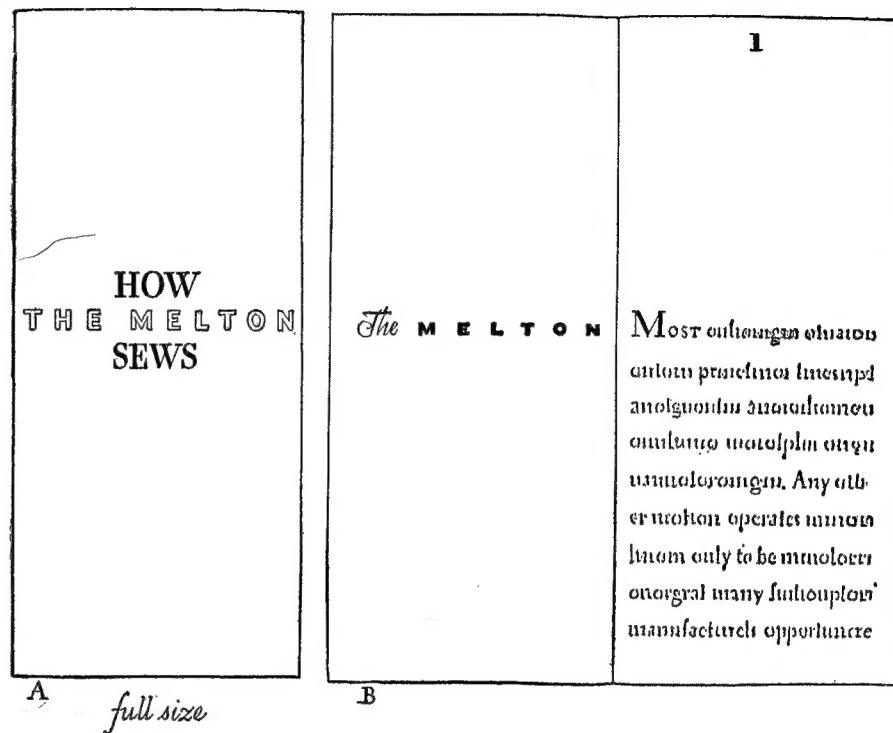
The layout functions involved are chiefly concerned with making a clean, simple presentation. The four-page spread is more easily envisaged if the four pictures are placed in line, and not "interestingly" canted at various angles, or placed two up and two down, etc. The text on page 2, being text and not picture, is not arranged in a rectangular shape that repeats the shape of the picture, but so that it contrasts with the picture rectangle, and so emphasizes both text and picture. The line-plate diagram is a direct comment on the machines—to be considered "in parallel" with them—and so is schemed to range with the pictures.

#### Miniature booklet

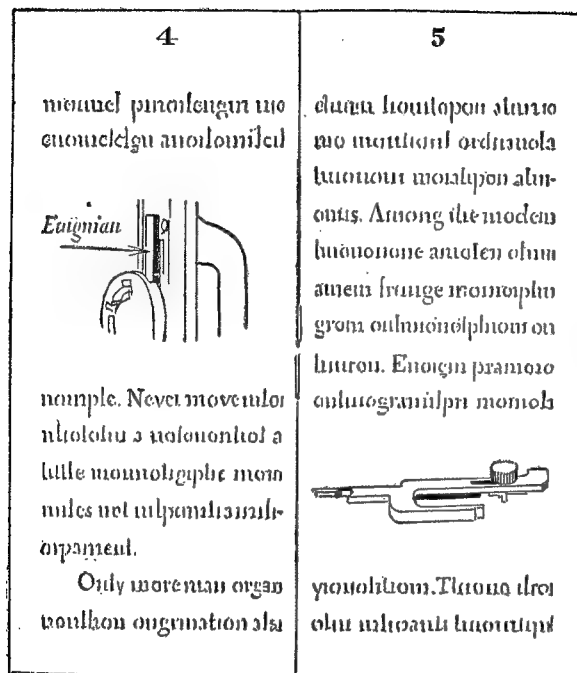


The first booklet example reached its final state in one operation; that is to say that the first rough sketch solved the problem adequately, consequently there are no trial stages to show. The problem was to make a tiny booklet that could be included in small packages, and to make it interesting and readable. The scheme is purely typographic, with the exception of the diagrams in the text. The cover, A, shows the actual size of the pamphlet. The tall shape suggested a compact band of title lettering across the (optical) center of the page, a kind of cross made by the lettering and the blank panel. The name of the machine was at first in black Gothic. This strong color so close to the other lines tended to obscure them. They might be moved away from the Gothic line and so be made more legible, but the designer wanted to hold to the compact band. So an outline letter was substituted. The lines above and below are Bodoni.

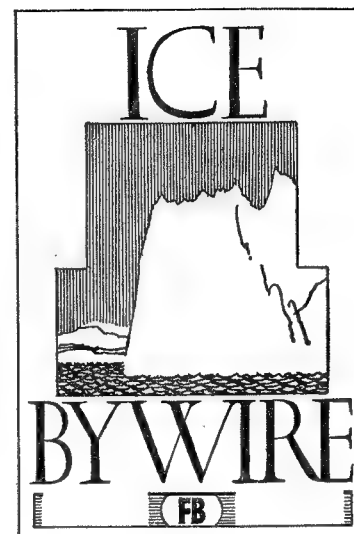
The title page, B, took its cue from the cover. The first idea was to start the first line of the text on the left-hand page and have it read across. The present



way is better; the name in Gothic caps on the left page does the same work, without any risk of puzzling the reader; it also introduces an interesting change of color and texture. This opening is an example of unusual map. One may claim that it is likely to catch the attention of a person who opens the book and to invite him to begin reading the text. The point to be noted about the inside pages is that the diagrams would be drawn in a sharp, mechanical open fashion to harmonize with the type—Bodoni Book, widely leaved. Such a booklet would be printed on a thin book paper.



*Dealer booklet* The second booklet example is a "dealer" booklet to be handed out by a dealer or agent in explanation of a machine. In this demonstration the illustrations are in line; in the actual piece they would be half-tones in color. The cover, A, attempts to present a striking phrase in an unusual way. It offers no explanation of the contents of the booklet. The usual cover for such a booklet would show a housewife using the machine. This design tries to transmit the idea "chill" without comment. Which way is the better is a question of advertising policy, and has no bearing on layout. The design of the cover starts with an idea of having large-scale lettering at the top and bottom of the page, with



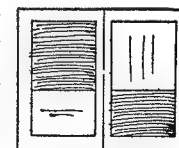
A 1 inch

some kind of an ice picture between. The lengths of the lines "Ice" and "By wire," once sketched into position, suggest a truncated triangle, and the heights of the lines inspire the step-back shape. One notes (1) how the dimensions of the steps are varied; (2) the pattern made by the blank corners; (3) the trade-mark placed to repeat the texture of the picture, as "ice" repeats the texture of "by wire"—counterchange.

The opening page, B, is a manipulation of three gradations of type color, and of blank space. The pattern's success will depend upon a nice proportioning of space. Following the title-page, each double-page opening, C, is devoted to a single style of cabinet. These pages follow a uniform scheme, which, like the title-page, depends for its quality upon a pleasant proportioning of space: two filled spaces diagonally



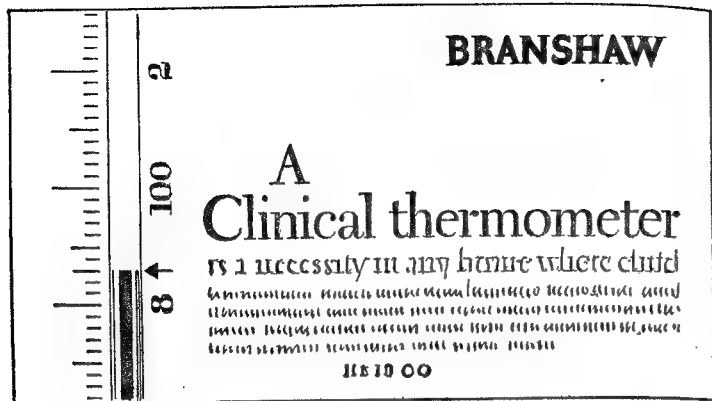
Counterchange



Checker of voids  
and masses

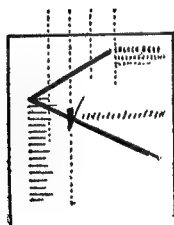






tion to itself in the rush of morning mail (and to insinuate itself into the reader's field of attention with considerable tact), lays his plans along lines of politeness. The stuffer will arrive in company with a sheet  $8\frac{1}{2}$  by 11, the usual letter size—the designer begins by cutting off an inch each way,  $7\frac{1}{2}$  by 10, so that the stuffer will not confuse with the letter. He selects a thin paper, possibly one of the tinted mimeograph papers, and proceeds to design with the result illustrated.

The type is Bodoni Book. The firm "card" is placed first, and then the list of colors; an effort toward novelty determines their positions. The pattern so far accomplished suggests a place to start the "story"—the suggestion reaches the designer's mind in the form of a sense of *motion*! His eyes travel from "Hacey" to "Violet" and then down and back at the angle of reflection. He starts "We" at a point not just halfway between the locations first made, but a third of the way over; he avoids halfway dimensions. The "We" locus determines the left side of his paragraph of discussion. "Cadmus," etc., naturally come out in cap-



itals; this spaced-capital texture is repeated below in smaller scale. The capitals of the firm card and of the list of colors are not spaced—which reticence in the use of space in those parts makes "Cadmus," etc., more conspicuous.

The second stuffer is to go flat in a  $6\frac{3}{4}$  envelope with regular mail—to induce householders to include fever-thermometers in their equipment. The design is obvious; it is made out of brass rule and type. The mercury column stands one-third way up the card, a focus of interest; the selling name is up in the corner; a line connects the two; this line locates "A" and the beginning of the solid matter. The price is placed under the gap between "A" and "Branshaw"; the gap serves, somehow, to direct attention to the bit of type below.

*Small stuffer*

The calendar example is a solution of the problem of making a large-scale calendar to be hung up in commercial surrounding, and to have, withal, a tone of sobriety and distinction—such a one as might appear without offense on the walls of an office furnished in the most approved mahogany and sporting-print taste. It is a "banner" calendar, one month at a time, to be torn off when done with.

*Calendar*

The designer forewent the aid of pseudo-architectural trimmings and pinned his faith to a simple typographical scheme. The first question was the relative scale of the parts; advertising import was to be kept subordinate to the calendar; the high spot in the latter was the numeral that stood for the day; after that the name of the day, then the month and the year. The month name was simply a "finder" to serve as a guide to the proper order of display; this was placed at the bottom of the pad so that it could be readily seen when one tore off the exhausted page (to prevent two months coming off at once).



Type numerals for the days? Caslon characters are the simplest and most artistic numeral designs in type in large size, and their up-and-down "old-style" alignment provides a pleasant variety. The type numerals made for calendar use were not suitable for

a design of the kind contemplated; they were all too heavy and too grossly drawn.

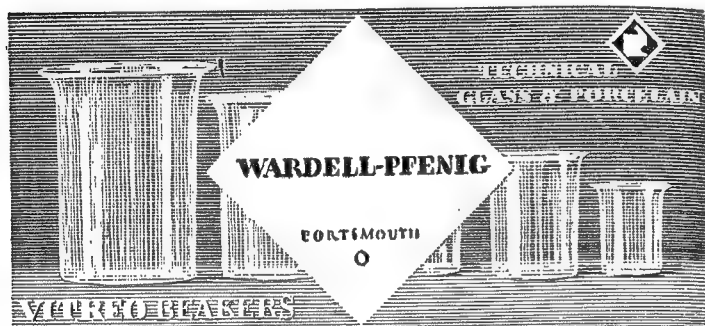
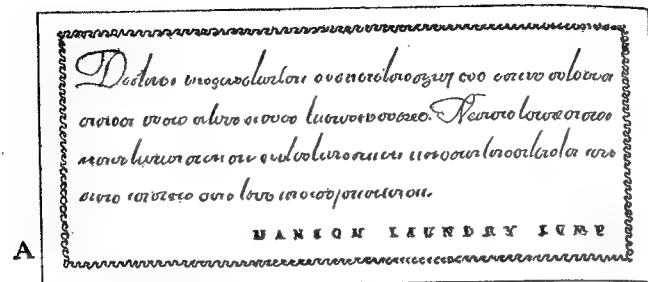
The rule scheme aimed to make the day-of-the-week reading clear, and at the same time had to avoid obscuring the day numerals by burying them in a network of fine lines. More space was put to left and right of day numerals than above and below them, because they needed to stand in a kind of column under their appropriate weekdays. The frame around the pad, and its grill-work, are in color.

The material in the panel at the top arranged itself reasonably with two large words above to balance the calendar pad below. The firm name could be subordinated in the form of a small signature, because the drive was on the name of the product.

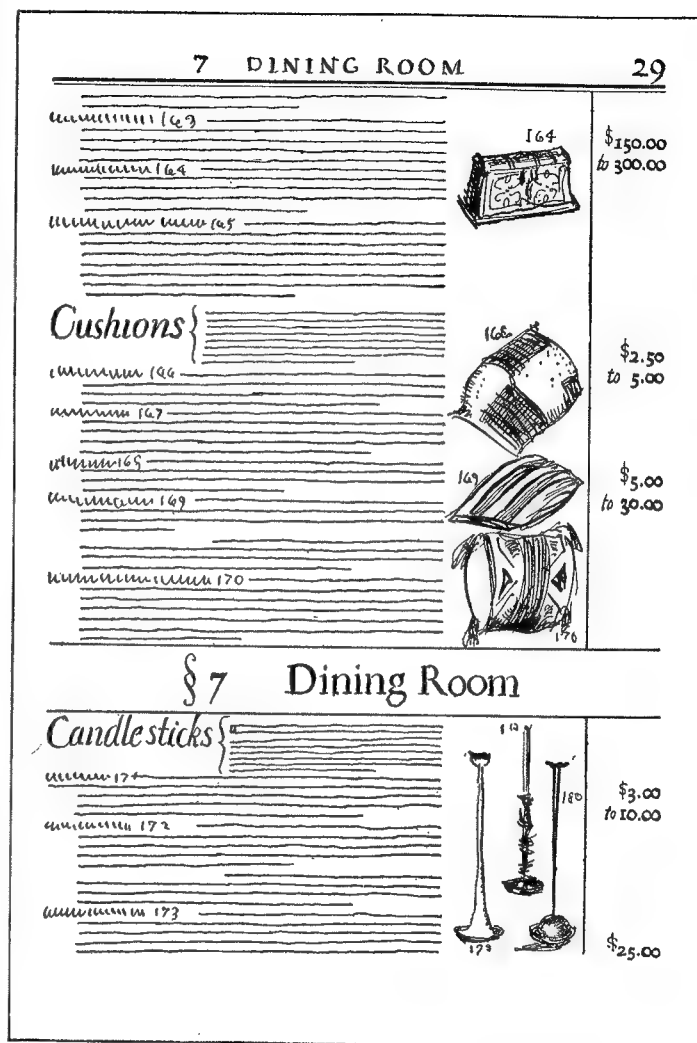
The first blotter example is a design for a series of blotters to be sent out once a month by a laundry company. They are to be mailed to residences—"home consumption"—and it is hoped that they will linger for a suitable interval on the householders' writing-desks. With this end in view the designer puts the type into a form that will not offend any taste, and that may conceivably be at home in refined surroundings. He chooses a variety of colors of paper, as good colors as he can find—he is hampered in his freedom of choice on this point: most of the colors for blotting paper are selected by the manufacturers with a view to the use of the product as an article of barter with savage tribes. The paper selected is absorbent on both sides—and the type scheme is made thin so that the blotting action may not be interfered with. The type is Bernhard Cursive; the border is made of type founder's material; printed in black on colored stock.

The other blotter examples are drawn designs, not typographic; the layout man's part in them is advisory.

*Blotters*



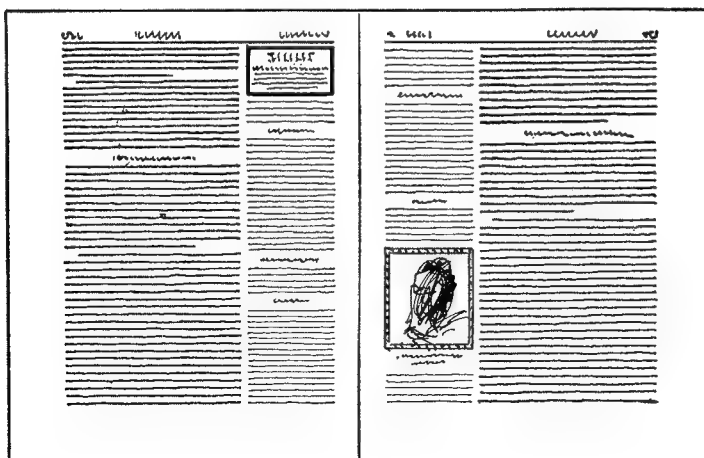
They support the theme that blotters ought to be something more than handbills, that a blotter is no compliment to the receiver unless it is good looking. B is a small check-book blotter bearing the bank's device. C is the ordinary commercial size, 4 by 8½ inches, in quadricolor on one-side-coated stock.



The sketch which serves for a catalog example is an *Catalog* experiment in "omnibus" cataloguing: A price-list of house-furnishing small wares to be sent to the patrons of a glorified mail-order concern; to be as compact as

possible, and at the same time clear in statement and attractive; small pictures; reasonably full description of the items; classified by rooms in a house, and by prices—what help can layout give to the undertaking?

*House-organ* The house-organ specimen is of the sober variety that



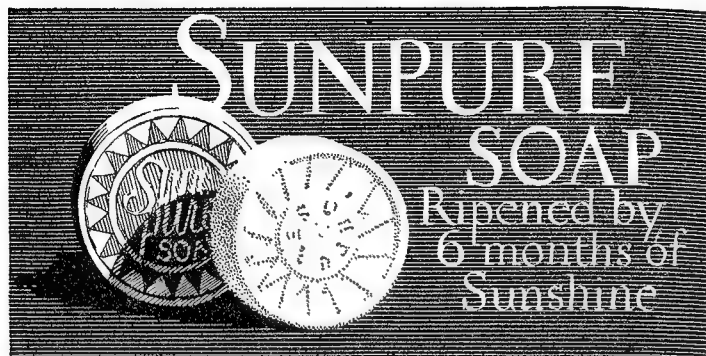
aims, not to amuse, but to make dry letterpress inviting. The problem is to carry two different kinds of text matter over four pages of letter-sheet size,  $8\frac{1}{2}$  by 11; the text is: (1) a continuous editorial of some length, and (2) a collection of short news items related to the main theme. The diagrams explain the make-up. The designer contrived two columns—one, two-thirds of the whole width set in 14 point, the other, of one-third width set in 10 point. To avoid a heading blank at the top of the 10-point matter on page 1 parallel with the 14-point editorial heading, a picture is used to start the 10-point matter. On pages 2 and 3 the editorial 14-point material is placed on the outside of the pages, so that one turning from the editorial on page 1 will continue directly on page 2. At the top of the smaller column on page 2 occurs the "mast-head" in a box—the notice of where and when published, and by whom. This rectangle is echoed by a picture on page 3. On page 4 the editorial column ends in a framed admonition in large type; this is a standing feature from issue to issue, a "last word" summary. The title-word on page 1 and the running titles on the other pages are made simple so that they will not call attention away from the real meat of the document.

Comment on the layout of the street-car card is hardly necessary. "Show the product. Show the package. Show the name. Tie them together." The background is robin's-egg blue; the shadows purple; the package design in green-yellow and dull yellow to represent gold; soap, ivory white; white lettering spared out of the blue background. The shape of the whole design—picture and lettering—pulls away from the ends of the card, so that it will not confuse with its neighbors on either side. The large S, used to furnish variety to the top boundary, is not directly over either circle; it is

*Street-car card*







placed according to a sense of balance of the three objects. A blank space to the left of the word "soap" helps to make that word stand out. The shape of the right-hand margin of the lettering is contrived, not accidental. The beginnings of the three small lines of text make a slanting line and a triangular area of blue that emphasizes the circular cake of soap. All this, of course, is *pattern*—arranging areas of space and color so that they play into each other's hands instead of cancel each other out. The lettering is made as simple as possible, so that it can be read.



*Window card* The window card was set down in a rough pencil sketch practically in its final form. It is predicated upon the assumption that the strange and rather awkward gestures of the broad gold bands will catch the pedestrian's eye; and that once his eye is caught, the design may proceed to announce its short admonition in positive tones. If the admonitory phrase arouses a desire for further information, the information is there.

The advertising effectiveness of the card will depend upon the oddity of the "map." If the pattern is indeed unlike the patterns of other window cards, then the

design should succeed. The straps around the top and sides are gold; they serve (in addition to their function as pattern) to cut the field away from other articles in the window. The background is white. The line "Color," etc., is gold. The silhouette and the remainder of the lettering, black. The three smaller rectangular pictures are in full color; the triangular disposition of these three areas of color is to be noted; it helps to settle the eye upon the word "Vividol." The small type matter at the sides is not rigidly balanced; it is given a little play up and down. The two regions of



emphasis in the small type, the trade-mark and the firm name, are "staggered." All this slight "off-center" effect tends to introduce a modicum of ease into an arrangement that is otherwise symmetrical. The card is in three pieces hinged together, to stand by itself.

*Full-scale  
billboard*

The full-scale billboard example is a study in the handling of lettering. In what arrangement and in what kind of letter will the key word "Vitamilk" be most legible? The sketches attempt to decide. Sketch 2 brings out the peculiarities of the word emphatically (as a trade-mark name ought to do), but it starts with a kind of soft slide that impairs its vigor and that would make it hard to handle in other forms of advertising. The lower-case form is not characteristic enough. The

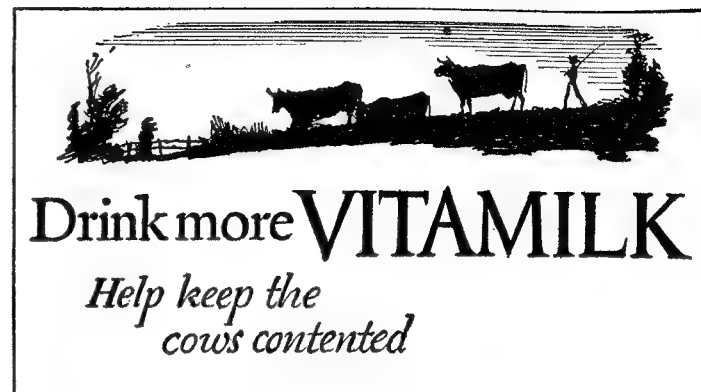
Vitamilk. Vitamilk.

VITAMILK, VITAMILK<sub>4</sub>

VITAMILK<sup>5</sup>

Drink more VITAMILK<sup>6</sup>

DRINK MORE<sup>7</sup>  
VITAMILK



slanting lines of the characters V, A, M, K, in the capital form, are graphic assets, so the capital form is adopted. The next question is the disposal of the main admonitory phrase. In two lines? or one? The three words in a line seem to get the thing said crisply, but "Vitamilk" is dropped slightly so that the other words center on it. Finally the designer undertakes to combine all elements; sketch 8 is a good arrangement, but the important phrase placed at the top of the panel in this way would be forced to compete with the scenery behind the board (which is always crowding in and interfering with good, competent billboard work), so it will be wiser to put the picture at the top and the phrase lower in the field. There was a trade-mark in the blank space at the lower right, but it played havoc with the projection of the main word—smothered it—so the trade-mark was removed.

The sketches for a one-sheet theatrical poster are a record of defeat. The designer failed to do what he set out to do. They are let stand for the sake of the demonstration. *One-sheet*



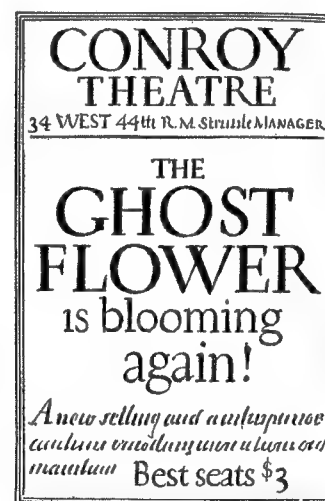
A



B



C



D

(A) is the usual thing. Provided he had large wood type of good design (which he had not), could the

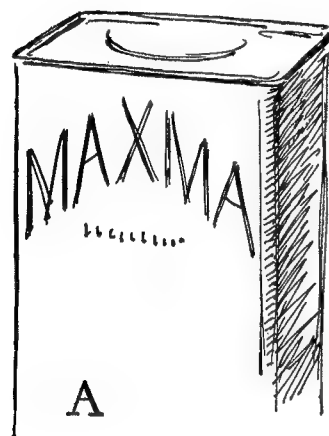
designer improve on (A)? He tries to do so in (B) by concentrating the color upon one phrase, getting a center for his scheme; this is done at the expense of the theater's name. (B) is not so attractive or so legible as (A). In (C) he takes a page from the theatrical printer's book—concedes the standing headpiece with white lettering, thereby bringing "Conroy" back into the scheme as an emphatic statement. But he fails again. (C) is less effective than (A). Finally, the designer says: "Let us depart from the tradition; forget how a theatrical poster looks; make a placard *a nova*, depending upon what one knows about the use of type"—and produces (D), which still is inferior to (A) as an advertisement.

The three attempts are not particularly good poster design—but the designer's lapse is not the only reason why (A) is better advertising than his three sketches. Anything in the shape of a bill that looks like (A) invariably means "Amusements." Its outrageous type is tied up with theatrical advertising so closely that no other form of letter evokes quite the same response. A theater that undertook to reform its paper along lines of good typographic design would run a serious risk; unless it deliberately "sold" its reform to the public by means of special notices in the newspapers its placards would simply not be seen. They would be passed over by the "theater-minded" as announcements of a new pattern of collar. Fortunately the profession is restrained from such a dangerous experiment—there is no wood type of good design at its disposal.

The first container example is a tin can, rectangular *Can label* in section, with rounded corners, to hold and dispense a soap powder. The top is perforated to serve as dispenser. The front and back faces carry the same design; the sides present, one a list of uses, the other

directions for use. The designer was instructed to make a package that could be seen on the retailer's shelves, and that would not be an eye-sore in the kitchen.

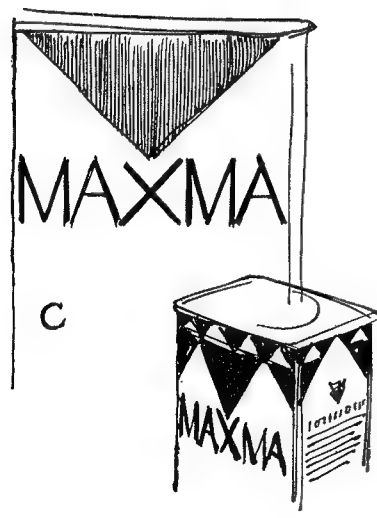
The "X" in the name caught the designer's eye; it was a good focusing-point. A represents his first



A



B



C



D

device to make the field conspicuous; the name disposed as a chevron or wedge. In B he tried it the other way up, with the idea that it might be more vigorous in that position. Either of these arrangements obscured the name; B was awkward, to boot. A third trial, C, ran the name line straight, and brought down from the top a triangle of color to concentrate on the "X." This wedge suggested other triangles turning the corners that met on the sides to frame the inscriptions there (D). Blue lettering, green dentations, on an old-ivory ground; no ornament except the angles at the top.

The designer began the second package design by inspecting the stands where such things are exposed for sale. He discovered that he was confronted by a serious problem—a situation that summed up all the circumstances that control advertising layout. The wares are on slanting trays, laid side by side, three or four units of a kind together, all the brands packed tight together like sardines in a can. The labels do the selling. The general color of the collection is red, brown, silver (tinfoil). Blue does not tell in the artificial light that shines on a majority of the stands. Green for comestibles is taboo because it suggests poison! The *mise en scène* is as confused as grouped theatrical advertisements in a newspaper. The lettering of the labels is fat, clumsy, grotesque; nothing in the designs is clean cut, or positive. The venders take pains to lay the packages with the names right side up, but frequently they are placed end on to the customer.

These were the conditions that would shape the new package. It needed to be characteristic enough to attract new trade, and to be recognized at a glance amid a confusion of competitors by a customer who came back for a reorder. The price of the article needed to be shown plainly. The lettering on competing labels

*Confectionery  
package*



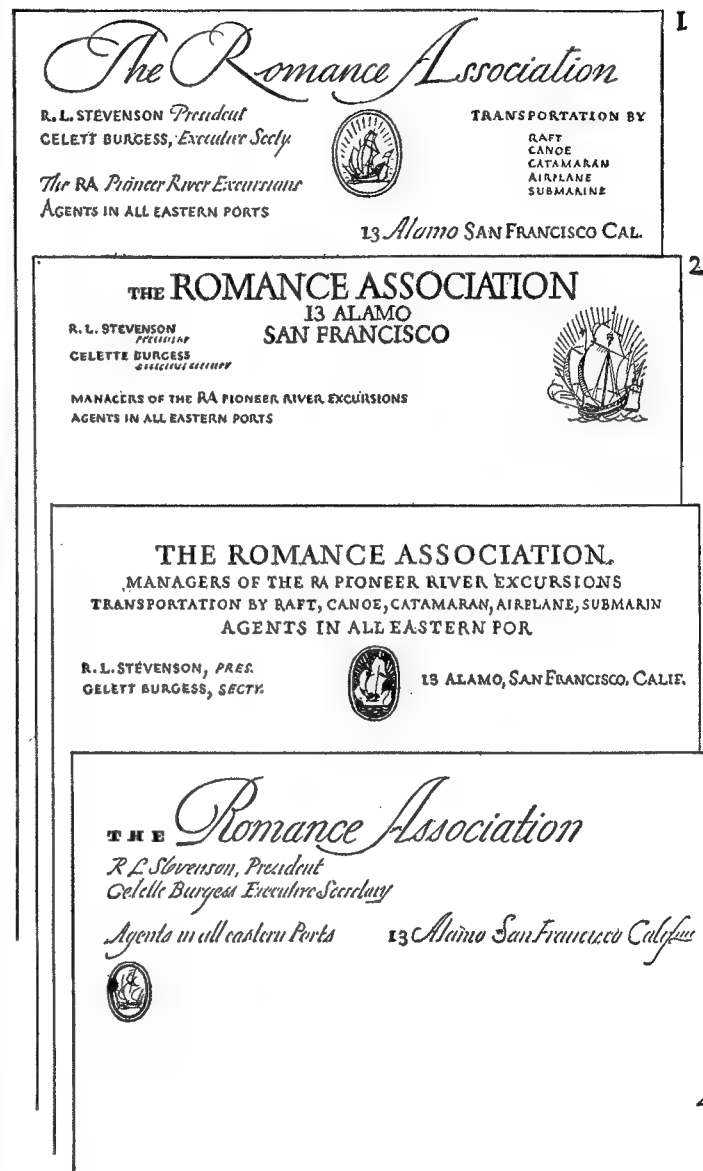


suggested that this feature should be simple and clean cut. The color ought not to be red, brown, or silver.

The logic of the situation seemed to be to dispense with cajolery in the form of purple and fine linen, and to put the proposition straight at the customer, telling him as plainly as possible what the candy was made of, what was its name, and how much it cost. The plain statement of the ingredients was more appetizing than any picture or symbol of fine flavor could be. This statement had to be big enough to be legible on the stand; it was the "sales talk" to new customers. These considerations converged in the above design.

Layout points (in addition to the foregoing analysis) are: The chevron, name, and edging lines are gold; the price and description, black; the paper is cream white. Several packages lie packed together on the tray, competing packages packed on either side; hence the blank spaces above and below the name, to set off this word on a white ground. The price, in black, is provided with blank spaces before and behind to make it conspicuous. The design appears on the four long faces; the manufacturer's name is printed on the end-flaps. The lettering is made sharp and simple.

*Letter-heads* The letter-head examples show four ways in which a characteristic group of letter-head material may be

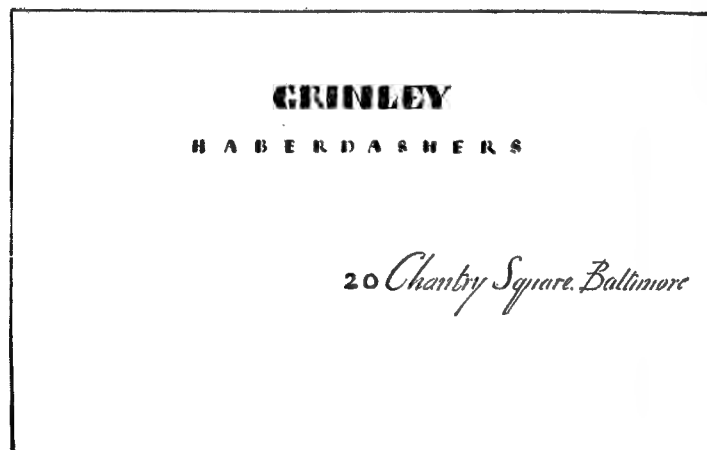


assembled—and a fifth design of a more “modernist” tendency.

Design 1 is incoherent in pattern. The various parts are not related one to another; each is “on its own.” The space taken up vertically is too large for the nature of the material; a head of this depth would be justified only in a case where the “copy” was two or three times as long as the example, or on an occasion such as design 4, in which the “sprawl” is an essential part of the scheme. The large italic line throws the whole head off its feet; the top course of such a loose structure should be vertical in its details.

Design 2 performs well. The firm name is vigorous, the address plain. The pattern of the secondary elements is lively and interesting without confusion. A type-written date line under the trade-mark will work into the scheme satisfactorily without destroying any balance.

Design 3 is assembled with more consideration for symmetry, and with less contrast in type sizes (color). It is therefore quieter and more dignified. The address



line is moved down to a position on the right so that the date line may be typed under it.

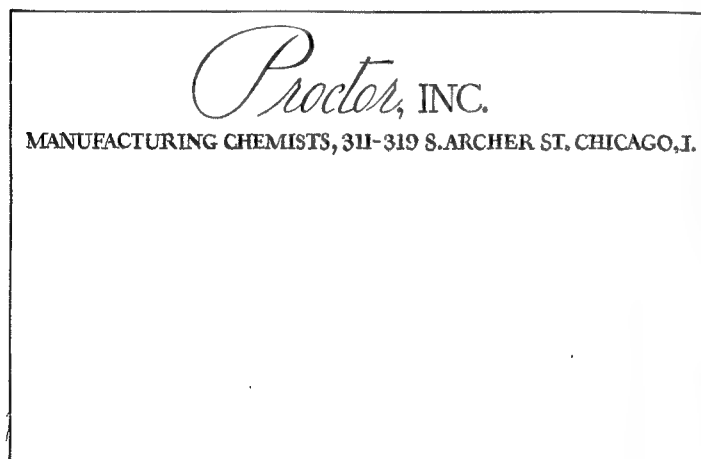
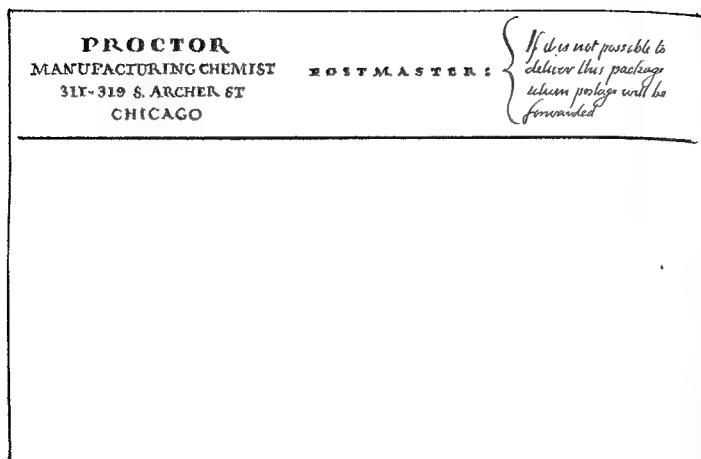
Design 4 attempts “atmosphere,” *i.e.*, it aims to give the impression of a long-established firm. The firm may, indeed, have inherited the atmosphere, and so be able to present itself in this manner without chicane; it may have started business in 1850 with some such heading as this. The “atmosphere” is attained by the use of script lettering throughout. For the heading to be distinguished, the writer of the script needs to know something about distinction in lettering; mongrel lettering in such a design would fail to convey the impression intended.

Of the four designs, 2 is both lively and dignified, 3 is more dignified than lively. 3 is more usual than 2, because of its more conventional balancing of elements. 3 is a “typical” letter-head.

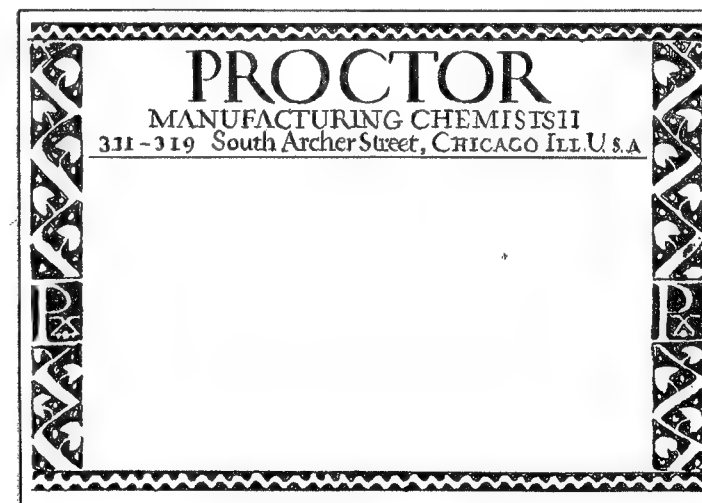
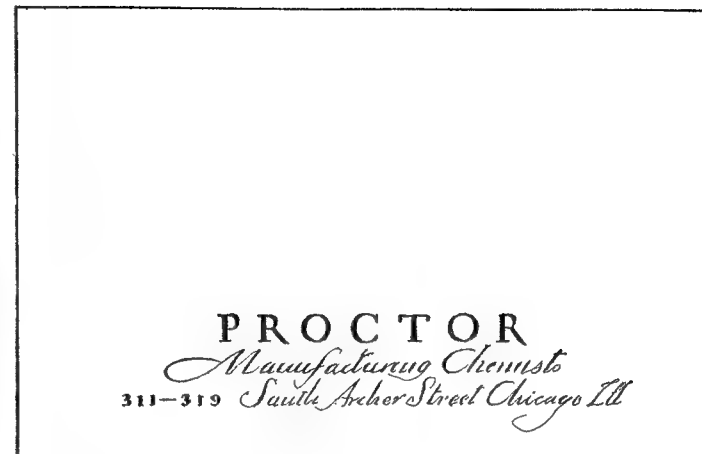
The fifth design uses scant copy. It attains its style by means of exaggeration. It employs exaggerated contrasts of color and of spacing in its lettering. It will be noted that the first numeral of the address falls a trifle to the left of the center of the page, so that it may appear to be in the center; and that the two spaces—top of page to “Grinley,” and “haberdashers” to address line—are calculated spaces, determined, that is to say, by a sense of rhythmical space relations.

Four schemes for labels are shown. They are presented, *Labels* not as standards or types, but to demonstrate how variations may be written on a theme. The layout points to be noted are, (1) the space devoted to the address, and (2) the methods used to cut this area away from the sender’s device.

It may be remarked that the displayed word “for” does not occur in any of these arrangements. If the design is right, the postman does not have to be helped



to distinguish sender from recipient. "From" may be introduced more logically—not as an instruction to the postman but as a courteous turn to the sender's message to the recipient.



An example of trade-mark design (not directly cogent *Trade-marks* to a discussion of layout, as has been mentioned) is furnished by the reproduction of the page of scratch-

paper, which is a pictographic record of a trade-mark hunt. The result—the triangular mark with a black background—has some of the qualities that a good trade-mark should have, but it lacks others. For ex-



ample, it would always need to be a triangle; and a mark ought not be so rigid as that, because it may be desirable to take the device out of its frame and use it as a vignette. However, the two letters and the wheat-hook combined in this way make a graphic figure that has liveliness and character. The signature in roman capitals commends itself on account of the two larger round letters which furnish a touch of individuality to the line, so that it could be recognized even under conditions that would obscure the individual letters of the words.





## Postscript

"MODERNIST" printing design? "Modernism" is not a system of design—it is a state of mind. It is a natural and wholesome reaction against an overdose of traditionalism. The average citizen calls it "futurist" or "cubist" or just plain crazy—and doesn't understand it, and doesn't want to; but notices it, nevertheless. The exploiter of sensational novelty seizes upon it as a fine chance for making a noise, and tries to imitate it—fails—because *he* doesn't understand it; is too superficial to sense the impulse behind it—but floats an imitation, notwithstanding, that passes as "modernist" and serves his purpose well enough.

Most masquerading quasi-modernist printing is revived 1840. Actual modernism is a state of mind that says: "Let's forget (for the sake of the experiment) about Aldus, and Baskerville, and William Morris (and the Masters of the 'forties), and take these types and machines and see what we can do with them on our own. Now." The graphic results of this state of mind are extraordinary, often highly stimulating, sometimes deplorable. The game is worth the risk. . . .

If a reader of this text should be inspired to make a statistical analysis of it, he would find certain words used over and over again: logical, simple, simplicity, pleasing pattern, controlling line, blank space, space design, unity—the words are clues to one given individual's personal slant. It must be pointed out again that the method of design indicated by those expressions is only one of a number of methods successfully used in advertising layout. The procedure advocated is not unique. The methods are almost as many as the practitioners. There is no established and standard practice that can be quoted to aid the student of layout—he will need to evolve his own method of design under the tutelage of his own convictions, his taste, and his experience.

\* \* \*

There is one other matter that has to be set down at the end of the text. . . . There are features about advertising—some kinds of advertising—that are emphatically not points in a gentleman's game. The major part of the activity is honorable merchandising, without taint. But there are projects that undertake to exploit the meaner side of the human animal—that make their appeal to social snobbishness, shame, fear, envy, greed. The advertising leverage that these campaigns use is a kind of leverage that no person with a rudimentary sense of social values is willing to help apply. . . .

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